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ABSTRACT

Fourteen brief articles deal with training actors to use their bodies effectively on stage. The articles discuss the following topics: the concept of succession-sequential movement (movement that passes through the body joint by joint); learning physical action through staged fight sequences; techniques of empty-handed combat; protecting students from body abuse; training actors through the use of neutral masks; belly dancing for actors; incorporating T'ai Chi Ch'uan into movement training; the importance of warm-ups to the rehearsal process; "plastique" exercises, which demand that the actor think through the actions of the body in a precise manner; the "Alexander technique" for developing integrated mind/body awareness and dynamically balanced coordinated movements; training the actor's body through the enactment of comic strips; painless stage violence; the nonverbal dimension of acting; and "abstraction-essence" studies, which teach mind/body integration and aid the actor in finding organic movement. (GW)

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THE ACTOR AND HIS BODY

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Conaway
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Martin
Nicols/Berry
Carney
Shelton
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Rolfe
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Lucille S. Rubin, Editor

Theatre Movement Program

1975 - 1977

UCTA ATA

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The following articles appeared in Theatre News, a publication of the American Theatre Association, from November, 1975 through September, 1977 under the title, "The Actor and His Body." The series was edited by Lucille S. Rubin, Chairperson of the Theatre Movement Program of UCTA/ATA. Dr. Rubin is a member of the Theatre Arts Faculty at S.U.N.Y. Purchase, New York.

"Succession-Sequential" Movement

Jennifer Martin is completing her doctorate at the University of Michigan where she headed the Stage Movement training program. Currently, she is on the theatre faculty at the University of Iowa as Stage Movement Coach and Choreographer. Her work as a guest choreographer ranges from concert dance to dramatic choreography in education, community and commercial theatre.

Jennifer Martin executing the falls.

During the mid-nineteenth century Francois Delsarte was engaged in an extensive study of human movement. His laws of expression were brought to the United States by Steele MacKaye who, through a long teaching and directing career, popularized Delsarte's Principles. As with any system, however, it was misused by those whose understanding was incomplete, and the Delsarte system fell into disrepute.

Rather than advocating a revival of Delsartian techniques of expressing emotion, this article is a reconsideration of his concept of succession - sequential movement passing through the body joint by joint. For example, landing from a jump is not a flat-footed, straight-legged movement but rather a succession through the joints of the foot, ankle, knee and hip. The successional flow can be in any direction: inward, outward, headward for footward. The point is not to miss any part of the body.

Many actors working with stage falls and rolls for the first time are more comfortable with successions than skills of an already set discipline. Dance techniques and martial arts as well as gymnastics generally prescribe falls and rolls with are dependent on or at least related to specific movements, e.g. a forward roll out of a head stand. To make such falls and rolls useful to the actor, the movement must be adapted first to the actor's physical ability to execute the particular skill and then to the situation and stage setting. By beginning with the sequential flow in the actor's body and allowing that flow to be governed by the situation, the additional step of learning a skill that then must be adjusted is eliminated. Because the movement originates within the actor as a response to the action of the scene, the stilted quality which often results from copied movement is avoided.

The concept of succession is sufficiently flexible to be applied to any stage configuration. When a fall off a platform or down a flight of stairs is required, it is unlikely that falls or rolls from a set discipline would suffice. Again the skill once learned on a flat surface would need to be adjusted to one with several levels.

Finally, the most important advantage in the use of successions is safety. Many actors experience a fear of falling which is intensified in performance situations. Apprehension leads to muscular tension and an increased likelihood of injury. By placing the emphasis on the motivation in the specific setting, the actor is directed toward a natural joint by joint response. With repetition the actor will gain confidence and in time, perhaps, even choose to expand his facility through the other disciplines mentioned above.

Delsarte wrote a great deal concerning his findings and his disciples in the United States added to the published material. Changing ideas about artistic expression have made some of his applications unsuitable for use on the stage today. One book, originally written for dancers remains a valuable source. For a more detailed discussion of Delsarte's principles of succession see: Shawn, Ted. *Every Little Movement.* New York: Dance Horizons, 1963.

Falling with "Succession-Sequential" Movement.

LEARNING PHYSICAL ACTION THROUGH STAGED FIGHT SEQUENCES

by Lynn Mahler Shelton

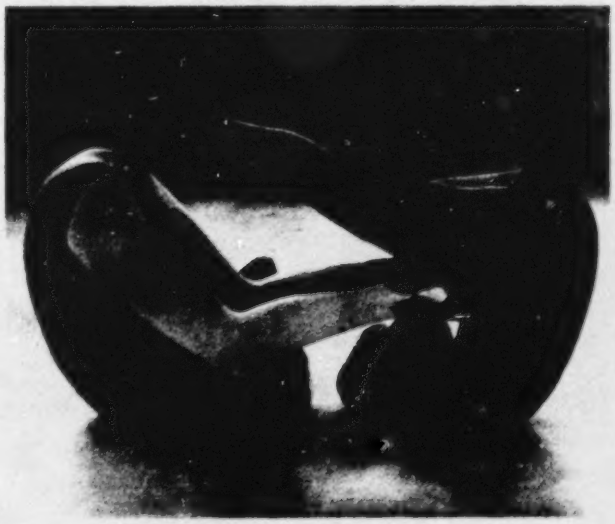
Lynn M. Shelton, Assistant Professor of Theatre in the Department of Speech at Kansas State University, helped develop a newly established dance program in the University. She also teaches courses in Acting, Stage Movement, and an Opera Workshop. She has created the choreography for major theatre works at Kansas State.

Studies in stage movement for the actor involve the coordination and interaction of physical technique with acting problems. Of constant concern are the means by which the exterior manifestation of physical actions and gesture can be made reflective of the interior actions of the actor. One procedure for joining physical and subjective action is by means of staged fight sequences.

Penetrating a Particular Point in an Opposing Body Using Energized Physical Action.

Initial study involves the acquisition of the fundamental gymnastic skills of tumbling and acrobatics and the stage techniques of punching, tripping, slapping, and falling in all directions. These exercises immediately involve the actor in the dual challenge of achieving both an awareness of the body in space and becoming physically dexterous. Secondly, the integration of heretofore separate physical techniques results in a fluid series of combat maneuvers, arising out of an individual set of given circumstances created by the actor.

The complexity of stage fight sequences demands that the movement be precisely choreographed and learned slowly. By maintaining a fluid motion within individual segments (to prevent injury) while also concentrating on sustaining the flow of energy in slow motion, a heightened awareness of the acting process can be achieved by the performance of staged fight sequences. During this period of study, the actor learns that an individual physical gesture of assault begins from a particular source of energy from within his own body and is precisely aimed to pierce a specific area of another actor. The actor comes to understand that a critical component of the acting process involves the conveyance of energized force. For a physical action which begins in one actor must penetrate a particular point in an opposing body without touching it. This portion of the exercise concretizes the actor's awareness of energy. For just like physical action, psychological and/or



Doubles Tumbling From Front Swan Position.

emotional action is also energized movement which begins at a specific energy source, and, equally important, the force of the action is aimed at and conveyed to a particular point of penetration.

Physical movement is no longer perceived as empty gesture, but is endowed with the essential properties of all "actions" which are performed by an actor on stage. In turn, the elemental or primary structure and source of the physical actions in staged fight sequences assists the actor to understand the vitality that is immediately accrued by playing "physical" actions. For as noted by Constantin Stanislavski, a truly "physical" action is one in which the spirit and the emotions must and quite automatically respond to the body. (see "Creating a Physical Life of a Role" in Stanislavski's *Creating a Role*).

The final step of the exercise is to perform the combat sequence at normal speed, which requires of the student the complete integration of physical technique with interior action. Thus, the essential and fundamental principles of acting as **doing**—the process of **action** and re-**action**—can be firmly implanted in the actor through the study and performance of staged fight sequences; the transliteration of psychological action into physical gesture.

"Empty-Handed Combat"

by Richard Nicols

Dr. Richard Nichols holds degrees from Michigan State University, Ohio University and the University of Washington. He presently is Director of BFA Programs in Theatre at Ohio State University, where he teaches LeCoq-based movement techniques for actors and Asian Theatre. Dr. Nichols' specialty is empty-handed combat, a specialty employed in such productions as the outdoor historical drama, Tecumseh! *Dr. Nichols is a former NDFL Fellow in Japanese at the University of Washington and was a 1973 recipient of a Japan Foundation grant to study contemporary Japanese theatre and Kabuki military arts. His present interest is the potential use of Japanese theatre masks in western actor training programs.*

As perhaps the least known of the many integrated movement techniques employed in contemporary actor training programs, empty-handed combat is difficult to define. It is not aikido; it is neither judo nor karate; it bears no resemblance to kung fu or t'ai chi. Empty-handed combat stands by itself as an integral part of the LeCoq movement training system for actors, and for that reason also is concerned with

movement experiences beyond the technical demands of a fight scene.

The actor's body can be envisioned as a prism through which and by which the mental image of an ideal characterization must be manifiested in action. To the extent the prism is flawed, to that extend the physical and emotional images perceived by the audience will not be those of the character intended by the actor. They will be those of the actor himself. Most of the flaws in characterization will be placed there unknowingly, the result of unconsious physical mannerisms—LeCoq calls them parasites.

In many ways, these parasites are connected with the actor's self image. Every acting teacher is familiar with the student whose self-image is so confined, so protective, that he cannot "see" himself as anyone but himself. The physical and emotional violence required in empty-handed combat forces the student out of many of his normal patterns. The new experiences serve as the basis for a continuing reduction of parasites at the same time they lead the student to a more positive view of his physical capabilities, present and potential.

It should be understood that the demands of the acting process are not forgotten in the preparation and presentation of the fight scene itself. Empty-handed combat represents a means of teaching the essentials of slapping, punching, kicking, falling and other elements of fight choreography **sans** weapons. The actor's safety is a major concern, so the blows delivered do not touch the person for whom they are intended. Yet, the techniques employed result in a true appearance of contact even in the arena staging situation.

In sum, empty-handed combat is a microcosm of the acting process itself: The actor must define the 'who, what, where and when.' He must play a simple intention (to destroy his partner) with total commitment to the action. The intention must be supported by an honest emotional response to the character's needs and to the situation; and this emotion must be controlled by superb physical technique in the delivery of the blow itself. When concentration, confidence in oneself, and faith in one's partner are added to the above elements, we have the ingredients of a training system that can bring unique rewards to the student actor.

To Act

by Douglas M. Berry

To Act
is to know your body.

Trust
in yourself
give strength.

The eye
will follow
the eye

The breath
directs the muscle

the lungs
the spine
the eye

Direct the
flow
of Energy.

To Act
is to control energy

Energy
comes from the ground

The actor
is rooted
to the ground

But the actor
is not
heavy.

The actor's breath
gives
lightness
and support.

The actor's eye
gives
focus
and aim.

The actor's spine
gives ground energy
to all of the body.

The actor
is energy
controlled

The actor's energy
the actor's trust
is
the actor's truth.

Douglas M. Berry is a doctoral candidate at Ohio State, Columbus, Ohio.

PROTECTING STUDENTS FROM BODY ABUSE

by Nancy King

Material for this article is adapted from MOTION AND EMOTION: EXPLORING THE DRAMA IN MOVEMENT, by Nancy King. (Work in progress).

The author is an Associate Professor of Theatre at the University of Delaware. She is the author of two books published by Drama Books Specialists, THEATRE MOVEMENT: THE ACTOR AND HIS SPACE, and GIVING FORM TO FEELING. She has conducted workshops in movement and dance in England, Norway, Denmark, Sweden, Canada and in many universities and colleges in the United States.

How does one know what one knows? To what extent is personal experience a valid measure of what one's students ought to learn? How does one evaluate the worth of a new idea without testing it on unsuspecting or unknowing students? How do students learn what is good for their bodies and what they should not attempt? How many teachers of movement know enough to evaluate ideas about movement training in order to be able to separate the faddish from the worthwhile, the principle from the style? These questions are becoming increasingly important because of the number of movement and voice teachers who are freely borrowing techniques from the therapists. Some of these techniques promise to release and free the body; however, we are not told from what, to what, for how long, and at what price?

Taking material out of context, or failing to understand the underlying rationale, is similar to that of teaching from learned patterns. That one has learned this material from a teacher, no matter how famous, does not in itself certify that the work is useful or even sound. Frequently, teachers fail to question why material was originally developed and do not examine recent research which may prove old methods to be in error and even dangerous. This may mean that students are subjected to teaching which is essentially unexamined.

One of the inherently dangerous techniques borrowed from therapy concerns the use of stress positions. The therapist uses stress positions to free the body from "scars" which may have been caused by past emotional experience. The theory behind the use of these positions is that emotional trauma is stored in the musculature of the body and cannot be released until the body is forced to do so by being subjected to great stress. The part of the body which has assumed the stress position soon begins to tremble and shake, thus allowing for the release of stored trauma. Coupled with the shaking is the suggestion that the person try to recall past upsetting events to give voice to the sounds that "want to come out". People are asked to assume positions such as arching backwards over a stool, allowing the head to drop. When they are asked to make sounds, they do so with the neck in a highly stressful position and damage to the vocal cords may occur. Another pose involves arching the back from a supine position while the back of the head rests on the floor. This places the lower back in great stress which few people are able to properly support.

It is not my purpose to argue whether this particular form of therapy, Bioenergetics, is valid or useful. It is my point that Bioenergetics is therapy and therapy is not the business of movement or voice teachers. Those teachers who themselves undergo various forms of therapy and then subject their students to bits and pieces of the experience do so with questionable integrity. When one takes techniques out of context and teaches them to students without informing them of the nature of the impending experience, one does a disservice to one's students. When students are asked to undergo experiences which offer great potential for physical and/or emotional damage and these students are given no choice about participation, they are, I believe, working with an irresponsible teacher. Many teachers are not trained to "pick up the pieces" after a student suffers a physically or emotionally upsetting experience. Teachers have no right to "muck about" with a student's body or psyche without at least letting the student in on the possible risk and consequence.

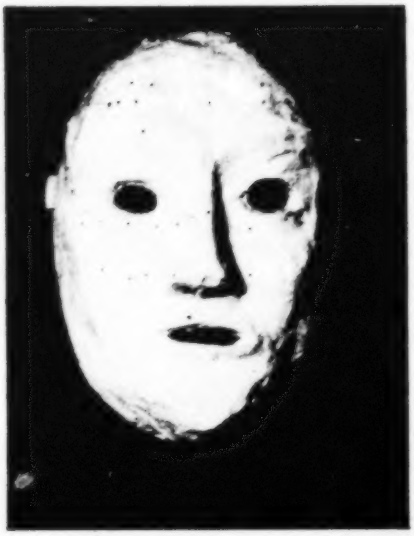
The nature of the risk in the case of stress positions is both physical and emotional. I have not seen any studies that take into account long term consequences of such work, or any research which proves that the use of stress positions is an effective way to free the body, improve the voice or enhance the skills of an actor. That such techniques were originally developed for use by trained therapists who were capable of dealing with the consequences of their work indicates, to me, that their use by untrained teachers is highly questionable.

Physiologically, the premise of increased ease through the use of stress positions is wrong on at least two counts. First: research in kinesiology shows that the body's stretch reflex protects the muscles from exertion if pushed beyond the point of ease. Stress positions demand that the body work in an unsupported spinal position which increases contraction, tension and pain, possibly causing soreness and injury. Second: the old adage, "If it hurts it must be good for you," is contrary to pain's role as the body's danger signal. The experience of pain in stress positions is a normal body signal which indicates that if the strain continues, tearing, not stretching, of muscles can result. The safe, effective way to stretch muscles is to work slowly and gently over an extended period of time until the body, in its supported position, can begin to release and elongate. Effective breathing, release of unnecessary tightness, proper use of muscles and alignment all help to lengthen muscle fibers and increase tonicity. Stress positions do not promote effective breathing patterns, do not teach the body to release tightness or encourage the proper use of muscles and alignment. In fact, stress positions tend to shorten muscle fibers and decrease tonicity.

Of major concern is the question of the long range effect of stress positions on body and mind. When a young person suffers sprains, strains or similar injuries, the body apparently heals quickly. It is only when the person gets older that these seemingly minor injuries manifest themselves as rheumatism, arthritis, joint incapacity or muscle dysfunction. It is also possible that a similar time lag occurs with emotional damage. Teachers are not used to following up on how their work affects their students and connections are not made between improper body training and dysfunction. Because the time span between activity and effect is too great to allow for continuing dialogue between student and teacher, teachers must choose their exercises with extreme caution.

One way to protect students from physical and emotional abuse in the classroom is to demand that teachers have a physiologically based knowledge of work in movement and voice, practical theatre experience and an awareness of the potential for damage created by the nature of the work. Then, perhaps, teachers will not be tempted by faddish, extraneous, or seemingly "in" techniques which for the most part, are beyond the context of an education in theatre or the training of an actor.

Expressive Mask
by Craig Turner



Neutral Mask
by Hollis Huston

Expressive Mask
by Hollis Huston

NEUTRAL MASK TRAINING

by Hollis Huston

Hollis Huston recently earned his doctorate at Ohio State University. His articles and performance critiques have appeared in ETJ, Exchange, Theatre News, *and* Theatre Studies. *He teaches Movement for Actors, and is director of WAJAMAKALIT, a mime theatre of Ohio Northern University. Dr. Huston will present a session entitled "Mask Training for the Actor" at the 1976 ATA convention in Los Angeles.*

What is the use of a neutral mask? It is the image of a person in the state of neutrality. That person has no past; he approaches experience without preconceptions. His responses are spontaneous, fresh, and free of learned attitudes.

The neutral person has not learned any patterns, yet he is not stupid or childish. He plays with a full deck: his mind is mature, his body fully developed, his senses unimpaired. He is an adult who has grown up without trauma.

No living person matures without trauma. The physical and emotional scars of our growing up are revealed in the ways we diverge from neutrality, in our fixed attitudes of body and mind. It is those attitudes, those ways we typically carry ourselves, that make us individual and interesting human beings.

Dramatic characters, more clearly even than real people, diverge from neutrality. Plots are made of conflict. Yet a character in conflict, who does not accept the world as it comes to him, is not neutral. Neutrality accepts and responds to each new stimulus. It is a state of stillness: one cannot write a five-act drama about neutrality.

We are brought back to the question. If the neutral mask resembles persons neither real nor fictional, then what is it good for? Literary analysis can tell us much about the absolute qualities of characters; but it cannot tell an actor how to attain those qualities. Before he creates the character, each actor must discount his own eccentricities; he must find an objective reference point, before he begins his journey. That reference point, much like the zero point of a graph paper, is the state of neutrality. The neutral mask is a way of experiencing it.

Arne Zaslov at Washington, and Richard Nichols at Ohio State, have taught an approach to the silent character mask through neutrality. Carlo Mazzone-Clementi uses the same base for his specialty in commedia half-masks. Jacques LeCoq, the most famous teacher of neutral mask, is now developing the non-human personalities of the larval mask. Masks can be metaphorical as well as physical. The experience of neutrality can inform an actor's entire approach to performance.

BELLY DANCING FOR THE ACTOR

by Joan Hanna Butterfield

Joan Hanna Butterfield is a professional belly dancer who performs under the name of **Zaka**. *She has danced throughout the United States, Canada and Bermuda. She also works as a musical and dramatic actress, model and lecturer-instructor of voice, Yoga, dance, fitness and nutrition. With degrees in both Theatre Arts and Speech Communication Arts, Ms. Butterfield has been active in encouraging the need for synthesizing voice and movement training for the actor.*

As part of the actor's total training, I offer a movement form that took root centuries ago—the Belly Dance. This movement form originated in the Mediterranean and was brought to the United States in 1893 by Little Egypt who shocked visitors at the Chicago Columbian Exposition. Today, belly dancing is practiced by both men and women in many countries.

A theatre movement person, a student of Hatha Yoga or a dancer is halfway down the road toward acquiring the

skills of the belly dancer. In contrast to these and other forms of movement, however, the belly dancer uses all visible parts of her body at one time. She knows how to assign a solo to her finger or big toe and how to dance on her feet, knees and bottom in addition to using her belly. She dances upside down and rightside up. The rhythm may be snail-paced, sprightly or raging. Because belly dancing can be paced to oblige the individual performer, it need not produce the sweating, straining and sore muscles which frequently accompany other forms of exercise.

The gluteal muscles in the derriere constitute the hub of the major body movement in belly dancing, just as they do in walking, stretching, leaning and turning. The three gluteals, composed of the derriere, the thigh and the abdominals make up the "anti-gravity" muscle group which are so important to posture. The maximus and medius gluteals balance the pelvis on the leg and encourage body alignment. The actor with weak gluteals is subject to sacroiliac strain and poor posture. Belly dancing helps build and strengthen the gluteal muscles. Arm movement, not unlike the breast stroke in swimming, increases chest measurement by building up underlying muscles.

Belly dancing also develops the actor's spinal flexibility by bending backward, forward and rotating the torso. The increased tempo of the dance forces an increased heart beat which aids the cardio-vascular system. The forced breathing or bellow-like action of the belly promotes and strengthens the muscles used in breathing and voice production. Dancing with bare feet lengthens the hamstring and quadricep muscles and encourages the actor to walk softly on the balls of his feet. Good foot motion is the foundation of belly dancing.

The nine "Elements of an Action" found in the Stanislavski system of acting can also be applied to the art of belly dancing. "Truth and Belief," for example, is used when an actor makes the audience believe what he wants them to believe. The belly dancer uses "truth and belief" to convince the audience that she is an Egyptian performing the dance of her native land, rather than an American actor playing the role of an Egyptian dancer. To attain onstage success with "truth and belief," the actor-dancer may be as inventive as she desires.

The emotion is stirred when the dancer selects the correct "Tempo-Rhythm" to make the action truthful. The opening of the dance can be a bright, "Here I am, look me over, I'm going to entertain you" tempo-rhythm. The second segment of the dance is usually performed in a subdued but enticing tempo-rhythm and uses the veil as an effective prop to outline the dancer's form and face. Utilization of the condition of truth continues through melodious and communicative floor work and pulsating gyrations which are accompanied by a drum solo. The finale seems to say, "Hurrah for mobility," or "I told you you'd love me." The tempo-rhythm reflects the degree of inner involvement.

The segments of the belly dance might be compared to the units or "beats" of the actor's objective. The dancer's "super-objective," to gain favorable response from the audience, is clear in her mind from the beginning to the end of the dance. Using Stanislavski's "through line of action" she: 1) alerts the audience to her glorious and promising presence; 2) displays solemnity of purpose; 3) provokes the audience through veil manipulations; 4) wields exuberantly without veil, indicating emancipation; 5) drops to the floor in a gesture of acquiescence; 6) begins again on her feet in a subsequent Stanislavskian beat. Each of these actions is logical and consecutive and each depends on the previous action and on the action which follows. All actions or beats have the purpose of expressing the main objective, that of delighting the audience.

Belly dancing is a movement form wherein the actor not only realizes his exercise by releasing the body for movement, but also receives a powerful mental stimulation. Furthermore, the dancer has designed her entire performance and has had a chance to direct herself in an acting role. By swaying, shaking, twisting, rippling, stretching, hopping, balancing, flexing, thrusting and spinning for half an hour or more, the dancer has utilized aerobic training principles which will build endurance. Thus, this form of movement training helps prepare the actor physically and vocally to play his role night after night with the desired energy level at his command.

Incorporating Tai Chi Ch'uan Into Movement Training

by Liz Conaway

Ms. Conaway is the movement teacher and choreographer for the Department of Communications and Theatre at Miami University, Oxford, Ohio. She will be offering an experiential session in T'ai Chi Ch'uan and Karate at the 1976 ATA Convention in Los Angeles.

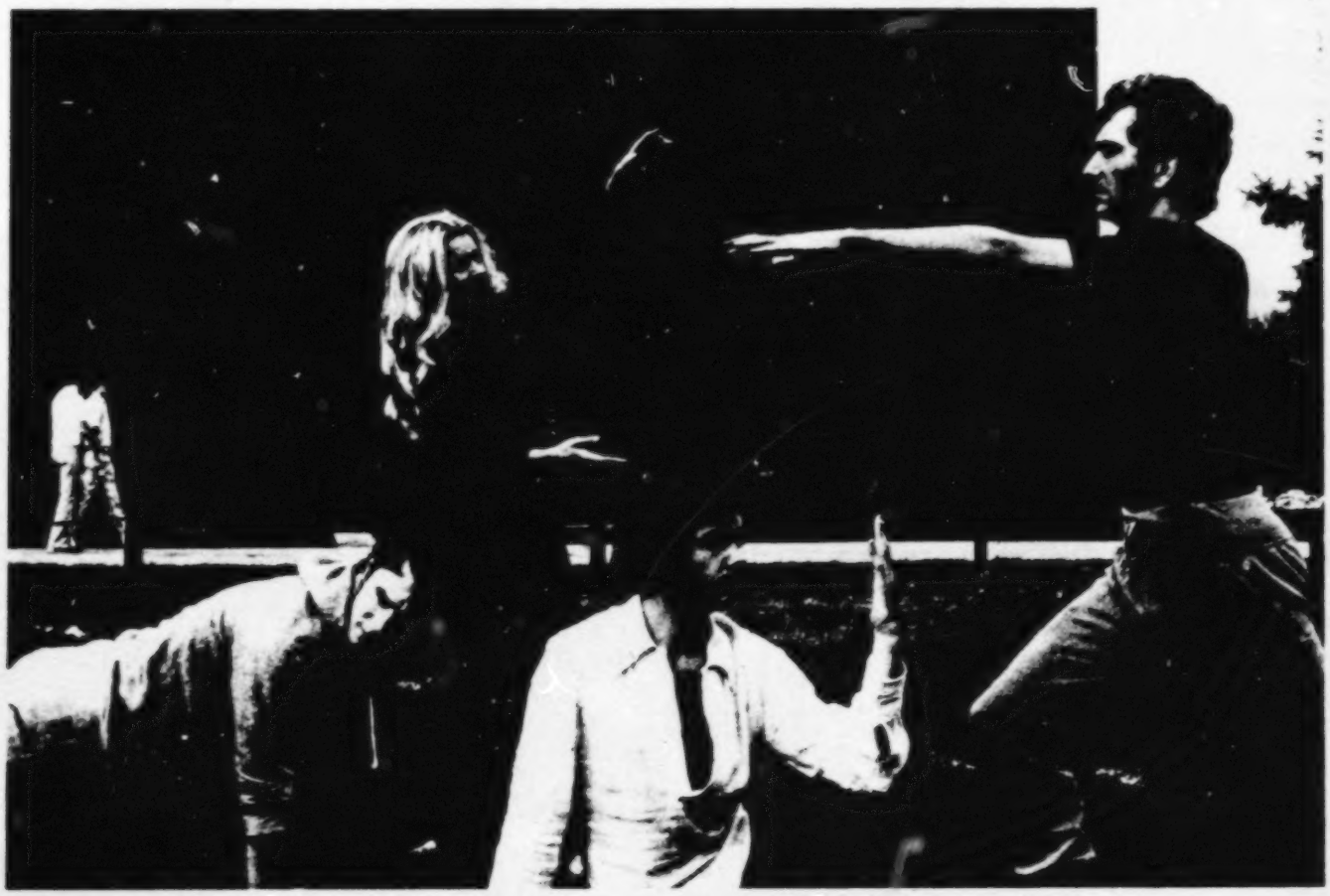
My purpose is to examine some of the basic advantages of incorporating T'ai Chi Ch'uan into a movement training program.

Current university and college movement training programs seem to rely heavily on the offerings of dance, gymnastics and fencing. Although each of these forms is valuable and effective for the development of body flexibility, balance and strength, they do not develop a high degree of body awareness or aid the actor in finding an effective body image for his character. Nor do these disciplines make a strong intellectual demand on the actor.

An alternative approach to movement training is T'ai Chi Ch'uan which accomplishes many goals for the student and teacher because it exercises the physical exterior of the body in addition to working inner organs. This ancient form, frequently described as a healing, medical or harmony art, teaches total body awareness and sensitivity to one's environment. When the student accomplishes the total unity of the physical being (breathing, rhythm, movement) she or he experiences the "essence." "Essence" in T'ai Chi Ch'uan is finding and fixing that point at which thought becomes action and action thought (Yin/Yang) and complementary opposites merge in total balance, simultaneity and unity.

The experiencing of "essence" leads the student to one of the most valuable benefits of T'ai Chi Ch'uan—that of discovering one's physiological center. All action grows out of this center which the student physically feels and intellectually understands and, consequently, is ready to utilize this center in motion. The actress or actor frequently works with many "unlike" factors: script rhythm, director's rhythm, character rhythm and generalized movement patterns (*i.e.* youth-age; aggitated-calm; stylized-common). How can the actor accurately and successfully deal with these opposing factors without an understanding of his own personal rhythm? The successful use of T'ai Chi Ch'uan is one method of discovering individual rhythm.

Spontaneity is another concern to the actress or actor in training. How does one maintain the freshness of discovery? T'ai Chi Ch'uan practiced daily teaches rediscovery of one's center and source of energy. This discovery differs from day



to day, from event to event and is based on one's ever changing body rhythms and energy boundaries. The dancer knows that the double pirouette she or he executed on Monday may not be repeatable on Tuesday. One can not know what one can do until she or he has accomplished it. T'ai Chi Ch'uan is an art form which offers constant re-creation and energy regeneration.

The actor is also frequently hampered by physical restrictive movement patterns which have been dictated by society. In the primary grades, children are asked to sit quietly for extended periods of time; boys are taught to be expressive in non-subtle external ways; girls are taught to cross their legs and be demure. We are constantly being squeezed, glued, snipped, taped, pared and shrunk to fit the "mold." As a result, many beginning actresses and actors must unlearn the restrictions imposed upon them and rediscover free expression. T'ai Chi Ch'uan holds the promise of an effective way of confronting and alleviating restrictive and inhibitive movement.

In a movement training program, the particular form of T'ai Chi Ch'uan should not be of primary importance. As a training tool, T'ai Chi Ch'uan should not be approached as memorization of particular motions, but rather as an exploratative process. Whether one creates his own form, uses an established form or adopts fragments of complete forms is irrelevant. The important thing is to begin with the development of the individual's awareness and centering and then expand this training to include external forms of body training. In my experience, I have found a progression from T'ai Chi Ch'uan to Karate to dance to gymnastics to be successful. A movement training program is not complete without experience in disciplines which train the body externally and internally. The extension of "essence" + form (*i.e.* karate, dance, mime, fencing and gymnastics) + skills (*i.e.* dramatic action, phrasing or pacing, projection and visibility) = versatility and total body awareness which lead to the effective, appropriate and credible body image.

This is the second article in a series entitled, "The Actor and His Body." Anyone interested in contributing to this series should send manuscript (two double spaced typewritten pages) with photos and personal biography to: Dr. Lucille S. Rubin, Chairperson, Theatre Movement Program, 24 Edgewood Avenue, Hastings-on-Hudson, NY 10706.

THE IMPORTANCE OF WARM-UPS TO THE REHEARSAL PROCESS

by Lynn Norris

Ms. Norris has taught at Illinois State University, Towson State College and for the Antioch College Theatre Project in Baltimore. She has also worked with Jerzy Growtowski, Andre Gregory and Open Theatre members.

A warm-up is to achieve the following: (1) to loosen up from the day and to shift attention; (2) to make a group, or group-ness; (3) to open up and relax those that are reticent to do so, and to channel the energies of the more boisterous.

Each warm-up should relate to what is to be done in a particular rehearsal. Choose a more individualized warm-up if you are doing larger group scenes. Gear the tempo and noise (and/or vocal) level to what you plan to work on.

Listen to music of the period. Move freely to it, or informally dance. Or learn the dances of the period, even if they are not to be used on stage. Do the same thing with songs. Look at paintings of the period for postures.

Large muscle movement activities help develop space awareness, commitment to decisions quickly made, and self-confidence in personal assertions. In this vein, try soccer (the rules can be incredibly simplified by not having out-of-bounds; just call the ball "dead" if it's unplayable), dodge ball, keep-away, drop-the-handkerchief, jump rope, frisbee, tug-of-war (with or without a rope), one half of a couple leading the other around while the second is blind-folded (run, jump, crawl, feel different surfaces, swap partners). For a more precision and shaping awareness have someone qualified lead a ballet barre (use chairs to hold onto), do simple tumbling, martial arts, breathing together, yoga, physical fitness exercises. Put sounds or songs with the above. Exploit whatever knowledge is available. Don't let anyone sit out for any reason. If illness is claimed they should be home. More "beautiful" students will often try to avoid these activities in order not to lose their self-image. They are just the ones who need this to drop that facade. The more tightly a student holds to a personal image, no matter what that is, the more difficult it becomes for them to perform another character. The image can stay in their private life, but it MUST be dropped on stage. Get your crew, musicians, and anyone else around to join in the warm-up. It definitely improves company spirit. Join in yourself. It's good for you physically, helps you to center on the work, to understand viscerally what is happening to the performers, and to share yourself with them on a human level.

The bodies and voices of young people are still growing and changing, so there will be limitations on their abilities. (The spine keeps growing till about age 21.) Because of the changes, the physical/vocal centers of your students may be in flux or difficult to locate, and they may not remain in the same place from year to year. There is then a strong need to use physical and vocal exercises as much as possible so that you and the student can keep tabs on changes—both progressive and regressive. Warm-ups before a rehearsal give you added space in which to do this, in addition to the functions stated above.

Warm-ups, besides the obvious, can quickly build group-ness out of disparate people, can establish rapport with you, can take the tension out of a situation. I would throw one into the middle of a rehearsal that is going very badly just to take the kinks and tension out. Warm-ups can develop skills, bring people together, and can clarify the material on which you are working.

The Plastique Exercises
One Route To Our True Natures

by Kay Carney

Kay Carney's one-woman show, "An Evening of Off Off-Roadway" is well-known wherever she has performed, from Ankara to Oregon. She has worked with the Open Theatre and with Jerzy Grotowski, and has performed Off and off Off-Broadway as well as on television and on tour through the U.S. and to Japan. She helped organize and train the La Mamas of Israel and Paris and last year directed Mourning Pictures *on Broadway. Ms. Carney teaches and directs at SUNY, Purchase and conducts workshops at colleges and universities throughout the country. This summer she will work with El Teatro Campesino before presenting a session on the* **plastiques** *at the ATA Convention.*

When Stanislavski wrote of the "unbreakable bond" between the actor's inner processes and his physical life, he unfortunately did not go into specific detail about training the actor to find that organic bond. Most actors who have studied or taught the "Method" know that it takes time for actors to develop a consciousness of their inner processes. Connecting with the physical life usually comes later in the training, and sometimes the connection is not made at all.

The early training exercises of Jerzy Grotowski demand that the mind, body and emotions be used simultaneously.

"A Mime Run" – a detail of the **Plastiques.**

Following Stanislavski's lead, Grotowski conducted research into the body-mind continuum and concluded that remembering is not a symbolic, mental process but rather an experiential, feeling and sensing one. For example, think back to the times you've caught yourself holding your breath when afraid. Or remember driving through woods at night and glimpsing an animal, frozen with fear, in the glare of your headlights. Freezing, holding the breath, "butterflies in the stomach" and "pains in the neck" are all ways in which we come to recognize the feeling states in our lives. Just as we feel our feelings in our bodies as we experience our lives, so it seems our bodies retain the feelings; e.g. the memories of other times which rush in when once again the breath is held, the body freezes, or the queasy stomach returns. Grotowski feels all the scenes, images and feelings of our lives live on in the muscular holding patterns which determine our behavior; in essence, the body **is** the memory.

His work proceeds from premises similar to those of Reichian psychology and Hatha yoga; breaking down the holding patterns of body armor releases long-held feelings; feelings can, therefore, be made available to the actor. How does consciously willed physical work open up the body's stored feelings and associations? First, according to Grotowski, the work must be physically taxing in order to break down the body's resistances, to expose real feelings; occasionally simple exhaustion will do it. The actor must go beyond the ordinary comfort margins of "self" to that Self where the head no longer dictates "has to" look and behave. In order to destroy those blocks which keep us from experiencing fully, which prevent our finding our rivers of associations, we must strip away the non-essentials of our learned social behavior. Much of the Polish Laboratory Theatre's early research sought to develop work which was free of dramatic structure, character and recognizable feeling states in order to allow actors to find their own physical and vocal impulses. They also sought exercises which would help the actor to discover that state of unresolved tension between spontaneous impluse and precise execution necessary to the actor's work.

One such line of investigation led to what is known as the **plastique** exercises. These exercises demand that the actor think, precisely, through the actions of the body. Although strenuous, they are structurally simple and no special technique need be learned; the actor concentrates not on how to "do" them, but on how to "not do" them. This leads to what Grotowski calls the "via negativa" in which the actor frees her/himself of blocks and resistances. Copping-out, going only half-way with a roll, a kick or a run are concrete and palpable in physical work. And a half-measures are clearly felt physically, it is also clear when we go beyond ourselves physically, when we transcend our ordinary boundaries. Discovering that we can transcend ourselves physically leads us to face the possibility of transcending ourselves psychically as well. Such a discovery usually only comes after the distressing realization of how little we ordinarlily give of ourselves to our work.

The **plastiques** begin with warm-ups in which each part of the body is worked separately; at this stage the exercises seem very much like the isolation exercises which dancers do. Then however, instead of working only the body, the actor is asked to become aware of whatever feelings and associations are being awakened in different parts of the body. Working in dyads, each person continuously moves in response to the partner's actions with whatever movements of separate parts of the body he/she feels. These movements are called "details" and are executed one at a time, in varying rhythms and intensities. Seeking contact with the partner in the here and now, the actor is able to feel again the experiences of another, earlier day, and yet can respond in the present. This ability is important to the actor relating actively in the present. This ability is important to the actor relating actively in the present to the reality of the acting partner, while at

the same time drawing from his own life's experiences and the character's circumstances. Since impulse comes from contact, the process demands giving as well as taking; thus, receptivity and the ability to take action are developed simultaneously.

The **plastiques** are a route to natural behavior as opposed to the "normal" behavior of elaborate social rituals with which many of us frequently relate. In doing the **plastiques**, the actor searches out personal impulses and associations without the mind manipulating the body's responses. Using the **plastiques** creatively, and not just for the sake of virtuosity, the actor can begin to search out her/his own route to Self, and to relate more fully with others, human being to human being.

Alexander Technique FS Discussed

by Aileen Crow

Aileen Crow, is on the faculty and the Board of Directors of the American Center for the Alexander Technique in New York, New York, where she teaches individual and group classes. She was Alexander Technique coach for the American Shakespeare Festival in Stratford, Connecticut and taught Movement for Actors at the NYU School of the Arts. She is also a certified teacher of Laban's Effort/Shape and was on the faculty of the Dance Notation Bureau, Center for Movement, Research and Analysis in New York, N.Y. A former actress, she is currently exploring Healing Theatre.

The Alexander Technique is a process of developing an integrated body-mind awareness and dynamically balanced coordinated movement. It is a method of becoming attuned to oneself and to the world on a subtle energy level. The Alexander Technique has broad implications and wide applications. It has been recognized to be of particular value to performers and is taught in many acting companies and schools.

The goal in the physical training of performers should be integration; the whole organism in harmony with itself and ready for interaction. As Stanislavsky said, "An actor can begin to create only after achieving complete self-possession and repose." Only when performers can come to a "divine neutral," which implies that they are well balanced, flexible and adaptable totalities, can they become clear channels for the ideas they wish to express.

Posture and movement patterns express emotional attitudes. Actors and actresses must be able to mirror, in movement and voice, many different personalities, which change in various situations. If performers are themselves stuck in characteristic tension patterns, it limits their ability to portray other characters and type-casts them.

If these mental-emotional-body attitudes are held in static, unshifting patterns they become "characters" - fixed responses to stimuli.—We all know the body attitudes of people who are guarded, depressed, bullying, victimized, ingratiating, "correct" or condescending. Can you play a "macho" without a fixed chest or a defeated person with a high free chest?

Rather than so limit themselves, the Alexander Technique offers a way for performers to shed their habitual fixed tensions patterns, leaving them open to empathize with many different physical-emotional patterns. These then become material for the creative process, character attitudes they can wear by choice and conscious skill.

A common problem of actors and actresses is tenseness, which limits their expressiveness and adaptability. Tenseness is energy that is stuck, not flowing freely within the body, therefore not freely flowing out. Balanced tension, in the sense of well distributed muscle tone, is necessary, as it serves to keep the body ready for action. Tenseness causes a disturbance of the normal circulation, vibration and inner plasmatic flow of the body and a disturbance of contact with the environment.

Actors communicate with each other and with the audience by means of the ebb and flow of movement. An actor whose own flow is rigidly bound-holds himself out of contact, unable to change between outpouring and withholding, as the role demands. Even Standing still on stage can be full of inner movement, unlike the excessively tense frozen positions we see some actors holding on stage. It is also different from the kind of "relaxation" that is a passive giving in of the body weight to the pull of gravity. This inert "relaxation" is of no use on stage. What performers need to know is how to turn their energy on without tenseness.

In the Alexander Technique lessons, the teacher leads the students to experience their bodies in a more natural, expansive state of being. The Alexander teacher is trained to recognize potential movement in the student's body, and to encourage energy to move through previously immobilized parts. The more freely flowing energy permits a redistribution of body weight and a better economy of muscular effort.

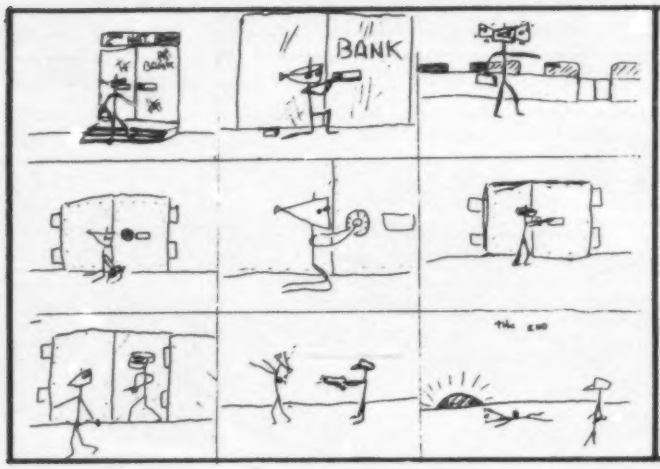
There is a resulting sense of lightness and ease. After repeated guided kinesthetic experiences, the students come to sense their former static tensions as uncomfortable and alien. Their body images change for the better. A sense of the self as an interconnected flowing whole is developed which facilitates muscular coordination and the development of an expanded range of dynamics.

From the beginning of the Alexander Technique lessons, students increase their sensitivity to their own internal tensions, learn to direct and regulate their energy and change their movement-attitude patterns without removing themselves from their surroundings. This simultaneous development of inner and outer awareness is essential to the performer's self possession and contact with the other actors and with the audience under the stresses of performance.

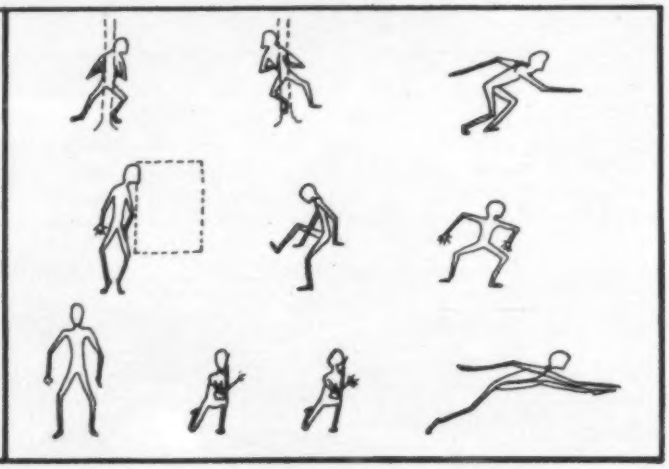
For further information contact one of the following Centers:

The American Center for the Alexander Technique
142 West End Avenue
New York, New York 10023

The American Center for the Alexander Technique
931 Elizabeth Street
San Francisco, CA 94114



The Robber Clobbered



The 'Framed' Robber

THE ACTOR-CARTOONIST

by Bari Rolfe

(Bari Rolfe, free-lance teacher of mime and movement, has taught Lecoq-based techniques in universities, theatres, dance studios for the past ten years. She has published articles in ETJ, TDR, DANCE MAGAZINE, MIME JOURNAL, metropolitan newspapers, and other journals. Ms. Rolfe was program coordinator of the first U.S. international mime festival, La Crosse, Wisconsin, 1974.)

One technique of training the actor's body comes close to that of the cartoon strip method of telling a story, a strip more like a *Peanuts* sequence than a *Doonesbury* one. The performer and the artist have the same challenge to meet: to find a series of body images that are vivid, clear, expressive, and meaningful.

This is close to a mime exercise of Jacques Lecoq, his *"exercise in attitudes."* The attitude is a stop, an arrested movement, a held arrangement of the body in space, a stop-action frame that clearly delivers a message to the viewer. Because immobility can speak, body attitudes are expressive in the same ways as are movements. *In space*: asymmetrical torso and limbs, body off center, flexed joints suggest movement, tension, excitement, while centered body and relaxed limbs suggest repose, tranquility. *In time*: the duration of a given attitude suggests meanings, for a glance says one thing, and a held glance becoming a stare says another. *With energy*: a stealthy tread is revealed in a careful, guarded attitude, muscles held taut to decrease the weight. Much of this involves body language.

Another choice, or series of choices, is to be made. A single cartoon or stop-action shot can be highly expressive; in addition, in order to tell a story one must choose a *series* of such vital images. A character goes from here to there; what if any of the transition need be shown? In selecting such a series, an actor comes to understand what messages are necessary to tell the tale, and can eliminate unnecessary ones—a valuable lesson in economy.

In my mime classes I usually begin this aspect of work by having students choose from among the supply of *Peanuts* strips (they're the least verbal), and enact them. Thurber cartoons also make excellent workshop material, and students can devise a short sketch which leads up to the cartoon, non-verbal but including the caption if that's needed. Always, the aim is to be concise, clear, and expressive.

I may ask students to design their own cartoon strip (two strips are shown on the theme of robbery) in whatever number of frames the story requires. In the process of choosing the cartoon images, they find they must enact the sequence physically in order to establish it, but in drawing it they discover what can be eliminated from the enactment.

The choice of cartoon image for this training technique is particularly productive, for it focuses the actor's imagination on the total image (the picture in a frame, what does it say?) and not on his/her own muscles, bones and stance. The body is being asked to identify with attitudes of listening for a foot-step, or peering into a window, or seeing an unexpected sight, and not with a technique of listening or peering or being surprised. In this context, the comment by Charles Schulz is significant: *"When I draw Snoopy, I think about what Snoopy is doing, not how to draw him."*

And from E.A. Alain, French philosopher, this penetrating link: *"The line of the design is not the imitation of the lines of an object, but rather the trace of a gesture that seizes and expresses the form."*

Painless Stage Violence

by John M. Callahan

John M. Callahan, PhD, Assistant Professor of Theatre Arts at Texas Eastern University, Tyler, Texas, is currently teaching a graduate course in "Stage Violence." Dr. Callahan presented a session entitled "Stage Violence: How To Do It" at the 1976 ATA Convention in Los Angeles.

Stage violence without tears.

Whether or not one agrees philosophically with the use of violence as a dramatic device, violence is a fact of theatrical life which all actors and directors will eventually encounter. Since stage actors must do their own stunt work, the following suggestions are offered to eliminate some of the dangers inherent in theatrical violence. These principles have been learned through personal, sometimes bruising, experience.

1. Remove all objects from all pockets. Any object, even a handkerchief, can cause a bad bruise if fallen on improperly. If an important prop must be situated on the body, arrange the fall so that it occurs away from the object.

2. Disperse the force of any fall by rolling with the body until the fall is completed. (See " 'Succession-Sequential' Movement" in the March, 1976 issue of *ATA Theatre News.)*

3. Any actor required to deliver a blow must always pull the punch. The object is not to hit a fellow actor with all one's strength, but merely to give the illusion of force. Naturalism has no place in stage violence. Besides, it takes more strength to pull a punch properly than to follow through.

4. Unless there is some dramatic reason for not doing so, any stage violence action should be accompanied by loud, clear noises, such as grunting, groaning, heavy breathing, shouting, and the like. This helps to create an atmosphere of realism, and more importantly, hides the fact that very little real noise is produced in stage violence since the actors barely touch one another. Audiences are accustomed through movies and television to hearing violence sounds which the stage cannot duplicate, thus stage noises substitute for a soundtrack.

5. Never use a real knife for actual fighting. The dramatic values of a real knife are negligible; the practical dangers of a real knife are so great as to make its use an unacceptable risk. A rubber knife or a soft plastic knife with aluminum foil around the blade is good enough for most situations.

6. Any actor involved in stage violence should make it his personal responsibility to check the stage floor before curtain time for nails, splinters, etc., to make sure that there is no object on which he could fall or roll and thus cause injury to himself or another.

7. Stage violence is as choreographed as any dance routine, and it is suggested that a numbering system be used. Each action in the sequence can be rehearsed separately or all together by use of the numbers. The director can sit in the house and shout out the numbers until the actors have the routine cold. One of the most frightening things to befall an actor is to forget what comes next in violence. Ad-libbing in stage violence can be most dangerous.

8. Scenes of violence should be learned on padded surfaces, preferably tumbling mats. The psychological reassurance mats provide during rehearsals is well worth the effort to secure them. The mats are removed only when the routine is memorized without flaws.

9. In stage violence, as in anything else, one is safest when he looks out for himself. The actors should each personally check the stage, check their pockets, check their weapons, and then re-check. There are no stuntmen substitutes in stage violence.

THE NONVERBAL DIMENSION

by Mark Malinauskas

(The author is a member of the Fine Arts Faculty of Earlham College in Richmond, IN. He is completing a text on nonverbal textual analysis and its application to performance technique.)

A significant body of literature has emerged which addresses the emotive lexicon of nonverbal communication acts. The material is related to the trait names employed by playwrights in describing a character's actions and emotional states. These trait names are socially derived symbols which reside in the

realm of essences but which do have a corresponding psychological reality. Display of the traits can be validly studied by the actor as he prepares, to borrow a phrase from Tyrone Guthrie, "to show mankind to himself".

The nonverbal dimension involves three parameters which convey meaning above and bevond the simple lexical significance of the word. Posture is the body at rest or in gait. While there are some thirty postural attitudes for conveying meaning, let the significance of one establish a point. The inferior postural attitude can be characterized as: the head being slightly lowered; trunk has rounded shoulders; stomach protrudes; feet bent at the knees; facial muscles are contracted towards a center. Vocal tone which accompanies this posture is usually soft, nervous, a bit aspirated and the delivery is slow and tired. The actor playing Firs in *The Cherry Orchard* should duplicate the characteristics of this physical state at certain moments in the play. This is not an "idee-fixe", however, since the motif should be varied throughout the play.

The second parameter, gesture, includes the most conventionalized actions within an actor's repertoire. Gestures betray a person's inner rhythms and fall into two categories: object focused and body focused. Object focused gestures have as their effect, the intention of reaching out or desiring to communicate. Body focused gestures, on the other hand, show a character's preoccupation with self. Thus, Firs, in the former case, shows more than a literal desire to protect Gayeff from the cold by offering him a coat; and, in the latter case, as he fumbles with his clothes at the end of the play, it is a frustrated desire to capture one moment of life in a life that has amounted to nothing.

Of all gestures, facial affect displays, are the most communicative in value and are easiest to identify and produce. It bears on momentary experience, however, and the attitudes must be transferred to the body for lasting mood and intention.

Finally, vocal tone is that element of the performance process which is perhaps the least understood and practiced. We say what we think we mean, but we often don't know how to speak it. Paralinguistic speech properties (rate, pitch, stress, loudness) have a relation to each other, and each, in turn, affects the other. Proper employment of the properties is necessary since their manipulation is the only indication of an affect state we get vocally. Actors should study voice sets or practice identifying emotional stereotypes. Vocal aspects of speech are indicators of the character's emotional excitement. Consequently, when the sad and despairing Firs last appears, his voice set, which is the patterned physiological and psychological profile of the character, it is characterized by subjectively passive feelings communicated in a soft tone, low pitch, and with a slow rate. It is the mournful sound of the bell which has stopped.

Experiments have been undertaken which establish that nonverbal behavior is a reliable indicator of personal characteristics and affect states. While it is impossible to relate the totality of the findings in this space, one has significant merit: affect states and their modes of expression can be taught to the performer without his necessarily feeling them. Kinetic messages are often different from verbal ones and discrepancies between the two can be corrected. Correction is the result of learning proper display which can be accomplished in the classroom. Finally, it is the performer who has developed his nonverbal craft who is most likely to complete theatre's desire to show mankind to himself.

"ABSTRACTION–ESSENCE" STUDIES:

AN AID IN FINDING ORGANIC MOVEMENT

by Jean Sabatine

Jean Sabatine is Coordinator of the Movement and Dance program in the Theatre and Film Department at The Pennsylvania State University. She is director and choreographer for Jazz Dance Theatre and author of Techniques and Styles of Jazz Dancing. She has conducted a number of workshops around the country and has done extensive choreography. She is in the process of completing her book on movement titled Theatre and the Actor's Image.

Accomplished, inspired acting is difficult to describe - - but I know when I have seen it. It involves total integration of mind and body with no part of the actor's equipment drawing attention to itself. As teachers, we cannot offer instruction in inspired performances, but we can teach mind/body integration and aid the actor in finding organic movement. One of the methods of achieving these ends can be found in the use of "abstraction-essence" studies.

The first step in schooling the actor is training the body, discovering what it is and how it works. My method is a three stage developmental progression of Excerise, Exploration and Application. The goal is a finely tuned instrument capable of expressing and articulating nuances clearly and effectively.

After the actor's body is conditioned, he is ready to explore his mechanism. This is a process in which the actor learns everything he can about how his body moves. He studies space, time, energy, gesture and emotion as part of the learning process. "Abstraction-essence" studies are important to this process because they enable the actor to find his center, integrate his mind/body and kindle organic movement.

The term "abstraction" suggests to some an ambiguous and contradictory state of limbo. Yet the denotation of "abstraction" reveals the opposite meaning: the seizing upon the essence of something; capturing the epitome of an emotion, thought or gesture; getting into the center; passing through the external barriers that reflect or disguise the center of the individual, object or concept.

The art of "abstracting" stands at the opposite end of the spectrum from the imitation of physical mannerisms. The actor, when abstracting, tries to get through his trappings and gain an intimate grasp of an inner nature. He does not try to enlarge or duplicate a movement or gesture. The essence of a handshake, for example, is not attained by magnified, frequent sweeping swings of the hand, but rather by transferring the movement from the hand to another body part, such as the foot. The foot has a better chance of abstracting a handshake than the hand because the actor is less prone to exaggeration of the movement.

"Abstraction", then, in physical terms means changing or varying a gesture of movement form so that it becomes more definitive. To abstract one can, for example, change rhythmic organization, increase or decrease the amount of tension, or vary the spatial elements.

Having explored the essence of a gesture or a physical action, the actor is ready to apply his "abstraction-essence" studies to text. The Haiku poem is fertile material because of the vivid imagery of the language. Directions for a study in "Abstraction-Essence" follows:

1. Divide the class in groups of three or five. Each group selects a Haiku poem, decides on its essence and gives the poem shape, physically. Literal "acting out" is discouraged.
2. Allow the student to prepare an assignment outside of class. Each student selects his own Haiku poem and prepares it for the next session.

After completing the Haiku series of "Abstraction-Essence" studies, the actor is ready to work with action verbs. The physicalization of action verbs, such as to throttle, to caress, to soothe or to stop, teaches the actor a wide variety of movement and gives him a new understanding of the action verb as used in script analysis. Directions for "Action Verbs" follow:

1. The actor takes an "action verb" from a scene he is working on. He begins by lying on the floor in a neutral state and he allows the action verb to "soak in" until he has a strong feeling of the verb. When he is "plugged in", he should be encouraged to allow the movement to be free and should follow it through to its completion. He should avoid indicative movement.
2. With a partner, the actors set up a situation or a scene. Together, they decide upon an action verb, the situation and the relationship with each other. Using the same process as outlined above, the actors should allow their bodies to move, developing the feel of the action verb. Eventually, they begin to relate to their partner and follow through with their actions as long as they can. Generally, most situations and scenes demand a winner and one action will defeat the other.

Variation One: Allow the actor to gradually move from the physical essence into a realistic version of the situation or the scene.

Variation Two: In the middle of a successful essence, command the pair to freeze. Then reverse the roles. If the interplay has been intense, each will be familiar enough with the other's action verb in order to effect a smooth exchange. More freezes can take place until eventually, the actors slowly move into realistic movement with dialogue.

Once the ground work for the "abstraction-essence" studies has been laid, there are unlimited possibilities for its application. I have used studies of an emotion, intentions of a scene, rhythm of a character and character energy. I have also discovered that "abstraction-essence" studies are an excellent tool for working on the emotional and physical aspects of characterization. However, this is an obvious by-product of the studies. If actors can achieve some measure of mind/body integration and a newly discovered awareness of organic movement, then this tool has done quite enough.